

The Glass Slipper Shatters

<p>Grade Level: 9</p> <p>Character Education Focus: Honesty</p> <p>Summary</p> <p>Students will analyze the relationship between the two main characters in the short story “The Glass Slipper”. The lesson explores the role of <i>honesty</i> as each character in the story tries to impress each other by lying. Students practice note taking and forming opinions based on evidence from the text in preparation for writing an essay of literary analysis. (50-60 minutes)</p>	<p>Materials Needed</p> <ol style="list-style-type: none"> Armer, Alan, & Grauman, Walter E. (1969). The glass slipper. In. J. Olsen & L. Swinburne (Eds.) <i>Breaking loose</i>. New York, NY: Noble and Noble. Used with permission of authors. Copy of the short story included in PDF version. Handout “An Organizer”
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Academic - Character Education Objectives

Students will:

- Write their meaning of *honesty*, provide an example from their lives, and reflect on the outcomes of their honest behavior.
- Identify a time when they may have been dishonest in a relationship and the results that their action had on their relationship.
- Discuss how *honesty* can foster a positive interpersonal relationship.
- Analyze characters’ speech to determine their motivation and character.
- Use note taking skills as they listen to the story and use their notes and evidence from the text to justify their opinions.
- Learn that forming an opinion and using evidence from the text are elements of an essay of literary analysis.

California English-Language Arts Standards Addressed

Reading

3.0 Literary Response and Analysis

- Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot.
- Determine characters' traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.
- Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.

Writing

2.0 Writing Applications

- 2.2 Write responses to literature:
 - a. Demonstrate a comprehensive grasp of the significant ideas of literary works.
 - b. Support important ideas and viewpoints through accurate and detailed references to the text or to other works.
 - d. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

Lesson Procedures

1. Explain the purpose of the lesson which is to use evidence from a close reading of the story to form an opinion and back it up with concrete evidence from the story, thus forming essential elements for an essay of literary analysis while exploring the role of *honesty* in interpersonal relationships. [*Honesty: being truthful with myself and others.*]
2. Ask students to write a short journal entry. Give students this prompt: “Can you think of a time when you were dishonest in your conversation with a friend? What was the result? Or when you were tempted to be dishonest but chose to be honest anyway? What was the result?”
3. After the students spend sufficient time on the introductory reflection, bring the class together. Begin a discussion with the following questions:

Why should people be honest in their interpersonal relationships?

Would you be upset if someone you thought was a friend did a great deal of “pretending” around you, making him/herself seem better than he/she really is?

What does it mean to be honest in your interpersonal relations?

4. Distribute the handout “Organizer”. Explain to students that they will use it to record notes on their opinion and their reasons about any or all of these questions:

Where does Duchess first start to be less than truthful in order to create a good impression?

Where does Smitty first start to be less than truthful in order to create a good impression?

What would Duchess like to have from a relationship with Smitty?

What does Smitty think she wants?

What would Smitty want from a relationship with Duchess?

What does Duchess think he wants?

Where is the last place in the text where Smitty could have decided to begin telling the truth?

Where is the last place in the text where Duchess could have decided to begin telling the truth?

Will Duchess and Smitty have a romantic relationship? Why or why not?

Explain that as they listen to the story, first focus on taking notes on the selected prompts with their reasons (column 1 and 2).

Say It – My Opinion	Explain It – My Reasons	Evidence – Story Details as Proof
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5. Select two students to be the characters and read the scene “The Glass Slipper” to the class. Students can take notes as the scene is read.
6. Then using their copy of the story, students can reread it to finalize their notes completing the “evidence” column of their organizer.

7. Then students will analyze their notes and form their thesis statement based on the prompt, *Will Duchess and Smitty have a relationship? Why or why not?*
8. As the students work individually, the teacher can clarify and monitor for understanding.
9. In the closing discussion, have students share their opinions along with the evidence to substantiate their opinion, such as textual clues and dialogue, with a partner or to the whole class.
10. Ask, “*How could this relationship be different if the couple was honest with one another?*”
11. Collect “Opinion Organizers” for assessment if desired. Remind them that this activity gave them practice in preparing to write an essay of literary analysis.

Academic – Character Education Assessment

Teacher can informally assess the students’ responses in class discussion, as well as during their individual work time. Teacher can assess students’ “Organizers” as they work individually in class, checking for appropriate comprehension.

Criteria for assessing the “Organizer”:

- “Opinion” section: Students express their opinions with clarity and completeness. Students may have concluded that the relationship did not develop into something more meaningful because the two characters are lying to one another.
- “Reasons” Section: Look for key notes, such as character traits, dialogue pauses and conversational mishaps.
- “Proof” section: Look for specific textual reasons (either from dialogue or character description) as to why the relationship will not work.

Teacher can assess students’ understanding of *honesty* through their discussion of the definition, the examples they provide in the initial writing activity, and their responses regarding the consequences of being dishonest in a relationship.

Reflective Journaling Prompts

- What could Duchess and Smitty have done to make amends? How should they proceed from here?
- Why is respect for self and others the root of *honesty*? How do you see this in the community?
- Write a resolution to the problem of *dishonesty* among friends. Use concrete reasons and support for your reasons.

Extensions and Variations

Students may create their own story with the same short story characters, Duchess and Smitty. In their story, the characters will be honest with one another and students will create a positive conclusion to the relationship.

Instead of having students work individually, have them work in pairs.

Teacher Notes or References

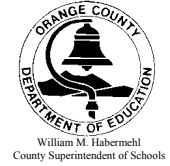
The students appreciate the “Organizer” as a way to put their thoughts together in a coherent manner. It is a great prewriting tool in preparation for an essay of literary analysis. It allows them to see how their thesis statement, details (proof), and comments are different and essential parts of their essays.

The Glass Slipper by A. Armer and W.E. Grauman. "Smitty, a dark teenager, nice-looking but not handsome, meets Duchess, about seventeen, slender to the point of appearing bony, and wearing borrowed clothes, on the dance floor. As they inquire into each other's lives both, through innuendo, imply that they are better off and more secure than they in fact are. It takes considerable reflection and careful reading for them to get past their disguises and to accept each for the anxious person he/she is." Abstract from Peck, Russell A. *Cinderella bibliography*. Abstract retrieved April 20, 2005, from <http://www.lib.rochester.edu/CAMELOT/cinder/cin13.htm>.

Based on a lesson by Annie Pierini
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The Glass Slipper Shatters An Organizer



Will Duchess and Smitty have a relationship? Why or why not?

Say It -- My Opinion	Explain It – My Reasons	Evidence – Story Details as Proof

The Glass Slipper

By Alan Armer and Walter E. Grauman

Should you pretend to be something you're not?

CHARACTERS

SMITTY: About 18, dark, nice looking without being handsome. His suit does not fit too well. He does not look comfortable in the necktie he wears. There is something about him that is a bit sullen and angry.

DUCHESS: About 17, slender, almost skinny. She is a sweet looking girl, not pretty. Her party dress used to belong to an older sister, but it looks nice on her. She is a dreamer, but we fear that most of her dreams will never come true.

The scene is a small room off the dance floor at a YMCA dance. Through the door at left we can hear music. At center are a table and two chairs. Duchess and Smitty enter, carrying paper cups filled with punch.

DUCHESS: Don't you just love dancing, Smitty?

SMITTY: I'm tired, Duchess. I'm all wore out. Let's relax for a spell, huh?

DUCHESS: How many dances you figure we danced together? Maybe twelve?

SMITTY: Maybe twelve. Maybe fourteen. You dance fine, Duchess.

DUCHESS: Why thank you. How come we never met before?

SMITTY: Lots of reasons. I'm a pretty busy fella. Work most of the time.

DUCHESS: I wish I were a man - out in the world - doing exciting things. Lots better than -

SMITTY: Better than - what?

DUCHESS: Oh - better than parties all the time. A girl gets tired of parties. It's tough being popular.

SMITTY: You - you go to a lot of parties?

DUCHESS: Practically seven nights a week. Dancing - the theatre - dinners.

SMITTY: I can just see you - all dolled up in a long dress, drinking cocktails. I been to some of them parties. They're fun.

DUCHESS: Yeah, they're fun, but - a girl wants to do other things.

SMITTY: Such as? I never been a girl.

DUCHESS: You haven't missed much. Such as well, you know, settling down a little - having somebody she can . . . Why are you looking at me like that?

SMITTY: How am I looking at you? There's no law against me looking at you.

DUCHESS: Guys are funny. A girl starts talking about settling down, and right away the guy gets scared.

SMITTY: I'm not getting scared. Why should I?

DUCHESS: Aw, me and my mouth. I talk too much. Now tell me about *you*. You - you haven't said much.

SMITTY: Maybe I'm the silent type - like in the movies.

DUCHESS: Yeah, like Gary Cooper.

DUCHESS: He sure is handsome, ain't he?

SMITTY: He's all right.

DUCHESS: Not that you ain't handsome. I like your looks, Smitty. Honest I do.

SMITTY: Thanks, Duchess. I like *your* looks.

DUCHESS: Why do you all the time call me Duchess?

SMITTY: You got class. I can tell. Some girls just have that look - like they belong at night clubs and - like they got class.

DUCHESS: You say nice things, Smitty. I'll bet you gone out with a lot of girls. I'll bet you're real experienced.

SMITTY: Aw, I done all right. But, like I say, I'm a pretty busy guy.

DUCHESS: You work at an office, Smitty?

SMITTY: Well, yeah - sort of. Ever hear of International Steel Company?

DUCHESS: You - you work for International Steel?

SMITTY: Yeah, sure. What's wrong with that?

DUCHESS: Nothing wrong. It's wonderful. I'll be you make good money.

SMITTY: It ain't nothing to what I'm going to make. You might say I'm a junior executive down there.

DUCHESS: Gee, that's swell, Smitty. What do you do?

SMITTY: Well - well, I'm in charge of the slag pile. We, er, executives - we got to start from the bottom up. Got to know how to run things and take charge of things - and, well, know how the other guy feels.

DUCHESS: You know, you're different from most guys. Most guys just work at a job. No ambition - nothing to give a girl something to look forward to..

SMITTY: You think it's important a guy has a good job?

DUCHESS: Sure, it's important, Smitty. I've seen my mother washing floors and scrubbing and -

SMITTY: Washing floors?

DUCHESS: I mean - well, a long time ago. Before we made a lot of money. Seems like only yesterday.

SMITTY: Oh, you got a lot of money, huh? That's swell.

DUCHESS: You know, I sure am glad we run into each other, Smitty, I sort of got a feeling that...

SMITTY: You got a feeling that *what*?

DUCHESS: Oh, I don't know how to say this. I got a feeling that we're going to click together. You too?

SMITTY: Yeah, me too. It's getting late, Duchess. I better go.

DUCHESS: Ain't you going to drive me home, Smitty?

SMITTY: No, I got to catch the 12:30 Crosstown.

DUCHESS: Oh, the bus. Something wrong with your car?

SMITTY: You might say that. It's - it's in the garage.

DUCHESS: We could walk. It ain't far.

SMITTY: Well, I got some reports to finish. Work comes first, you know.

DUCHESS: Sure, I know. Maybe you'll call me.

SMITTY: I'll call you Duchess. Any day now.

DUCHESS: You won't forget? Promise you won't forget.

SMITTY: I won't forget, Duchess. So long, Duchess.

1. What do you think Smitty and Duchess are pretending to be?
2. Can you tell the truth about them?
3. What does the title mean?